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at the beginning of the paper from the *De vulgari eloquentia*. I am unwilling to believe that Dante committed an error and wrote *Sem fos amor* when he meant *Lo ferm voler*. I prefer to think that he considered both poems as belonging to the same type, the distinguishing characteristic of which was, for him, rhyme-sequence from strophe to strophe but not within the strophe. A similar variant would be the poem of Guillem de Bearn also mentioned above, and still another a poem by Raimon de Miraval which runs: a b b c c d d e, e b b c c d d a.¹²

Such collateral forms were doubtless of importance in the development of the sestina, but the four types which I have emphasized would seem to represent the direct line of growth. If my solution be correct, it simply affords another slight evidence of the gradual evolution of literary forms.

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BROWNING.

The Old Yellow Book: Source of Browning's The Ring and the Book, in Complete Photo-reproduction, with Translation, Essay, and Notes, by Charles W. Hodell. Published by the Carnegie Institution of Washington, July, 1908.

This is a solid quarto of over 600 pages, admirably printed on excellent paper. As a frontispiece, it has the splendid portrait of Browning done by his son in 1883, representing the poet as seated, with the Old Yellow Book in his hands and resting upon his knee. Other illustrations are the Franceschini coat of arms, a portrait of Guido Franceschini from a sketch made shortly before his execution, and the record of Pompilia's death from the register of San Lorenzo in Lucina. Still another, unnoted in the Table of Contents, is the autograph of Browning, in a bold hand, with the Greek of Pindar's First Olympian, lines 111 (part) and 112, 'Her strongest-wingèd dart my Muse hath yet in store.'

¹² Herrigs *Archiv*, 33, S. 440.

The book contains in order: (1) The Old Yellow Book; (2) Translation of the Old Yellow Book; (3) Translation of the Secondary Source; (4) Translation of the Casanatense Version of the Franceschini Murder; (5) The Making of a Great Poem—an Essay on the Relationship of Book and Poem; (6) Corpus of Topical Notes; (7) Line-index to Notes; (8) Subject-index.

Apart from indexes, the work, it will be seen, falls into four parts—the photo-reproduction, a series of translations, that of the Old Yellow Book being much the longest, an essay of 65 pages, and 44 pages of notes.

The old print of the reproduction looks properly crabbed. We are told by the editor that the old leaf-numbering has been clipped away in photographing, and its place supplied by modern line-numbering; and also that certain words and letters have been supplied or made more legible in the reproduction, or, as the editor expresses it, 'Certain defects due to creases in the pages of the Book had to be cut in by hand.' There are, the editor tells us, numerous typographical faults in the original, and we are prepared to believe it.

The translations are, on the whole, sufficient for the general purpose of the book, to make clearer Browning's use of his material. Much, however, would remain to be done by a translator who should endeavor to render every line correctly and intelligibly. As Professor Hodell himself says, not only have intricate periods been broken up, but legal terminology has been Anglicized rather than translated, professional mannerisms have been rendered freely, and citations have been omitted. He complains that 'certain Italian colloquialisms are shrouded in obscurity,' that the love-letters are at times unintelligible, and that the syntax, idiom, and diction of the original are barbarous. He is thus, by his own confession, unequal to making a critical translation of the book, and this fact is brought into a clearer light by his statements on p. 4 of his preface: 'Nor is the purpose linguistic—to study the crabbed Latinity and the colloquial Italian of the volume. I have therefore felt that no glossary was needed, and have omitted etymological and philological [?] annotation.' This frank avowal renders it unnecessary for the reviewer to point out instances in

detail of renderings which could hardly be regarded as adequate save with reference to the purpose which the editor designates.

But even with this purpose in mind, one wishes now and again for somewhat greater technical scholarship on the part of the translator. Let one illustration suffice. In the powerful scene where the Pope decides the doom of the murderer, there is no question but that Browning conceives of the Pope as alone, and as signing the death-warrant with his own hand. This is evident from the description of the scene in the first canto, and from the lines near the end of the tenth :

‘Who is upon the Lord’s side?’ asked the Count.

I, who write—

‘On receipt of this command,

Acquaint Count Guido and his fellows four

They die to-morrow.’ . . .

Carry this forthwith to the Governor!’

and again placed beyond question by the first canto :

So said, so done—

Rather so writ, for the old Pope bade this,

I find, with his particular chirograph,

His own no such infirm hand, Friday night.

These assumptions of the poet rest on passages in the three letters here printed on pp. CCXXXV, CCXXXVII-VIII, and CCXXXIX-XL, and translated on pp. 190-191. The sentences which bear most directly on this point are, in Professor Hodell’s translation, as follows :

[Letter I]

‘But since the Sanctity of Our Lord [the Pope] did not deem it wise to postpone the execution of the sentence already decreed, he has seen best by special writ to make denial of any clerical privilege.’

[Letter II]

‘But the Pope yesterday issued his warrant.’

[Letter III]

‘Monsignor signed of his own accord the warrant.’

To these correspond, as nearly as I can decipher the handwriting, the following originals :

[Letter I]

‘Ma giudicando espediente La S^{ta} di N. S. [Santità di Nostro Signore] il non differire l’esecuzione della sentenza già destinatagli hebbe per bene con Chirografo particolare denegare ad ogni Priuilegio Clericale.’

[Letter II]

‘Il Papa passò ieri il chirografo.’

[Letter III]

‘Monsignore . . . motu proprio sottoscrisse il chirografo.’

It will be observed that the word *chirografo* is once translated ‘writ,’ and twice ‘warrant,’ and that the Pope seems clearly designated as the writer in the first two letters, whatever may be said of the last.

Commenting (p. 327) on Browning’s words (l. 346),

I find, with his particular chirograph,

Professor Hodell says : ‘Browning merely anglicizes the words of the first letter (B., ccxxxv): “*chirografo particolare*.” This of course is utterly unintelligible as English idiom. The words seem to refer to the special writ of condemnation, the order for the execution. Spelled cheirograph [?] at RB., XII, 258.’ This last reference is to Browning’s translation, or paraphrase, of the relevant parts of Letter I :

But ere an answer from Arezzo came,
The Holiness of our Lord the Pope (prepare!)
Judging it inexpedient to postpone
The execution of such sentence passed,
Saw fit, by his particular chirograph,
To derogate, dispense with privilege.

But who signed the chirograph, according to Letter III? Professor Hodell makes it clear that he thinks it was the Pope in Letter I, as well as in Letter II; but he leaves us in the dark with respect to the Monsignore of Letter III. Since the same act is referred to in all three letters, one would certainly suppose that ‘Monsignore’ designated the Pope. If this is not correct, should there not be some note to suggest who is meant by the word? And if correct, should not the translation be explicit on the point?

Now just here is a place where a little 'etymological and philological annotation' would be of service. If 'particular' be taken in the *New English Dictionary's* meaning 2, and 'chirograph' in the same dictionary's meaning 1. d ('One of the three forms in which the will of the Papal See is expressed in writing'), hardly any difficulty will remain.

To be sure, it would be better to have more exact information. If Professor Hodell had turned, for instance, to so accessible a book as Moroni's *Dizionario di Erudizione Storico-Ecclesiastica*, under the word *Chirografo*, he would have found a reference to the work of a learned Papal jurist of the 17th century, Teodoro Amydenio, who thus defines the word: 'Nihil aliud est, quam cedula nostra propria manu subscripta, et semper solet concipi lingua vernacula, subscibitur tamen lingua latina, videlicet: *Urbanus Papa VIII*, quæ subscriptio in Chirographo adjicitur in fine. In litteris in forma Brevis ponitur a principio, et non scripta de manu Papæ.' From another part of the article he might have learned that a chirograph might be issued either in the interests of the Apostolic Camera, or in response to the request of an individual, or *motu proprio*. On consulting this expression in its appropriate place, he could have found that it, like Chirographum, is a technical term; and, as we have seen, one that is used in Letter III.

It follows that 'writ' is too general a term, and 'warrant' too specific; and that Browning, in confining himself to 'chirograph,' did precisely the best thing possible. And it follows, moreover, that the 'Monsignore' of Letter III can be no other than the Pope himself. The moral of all which is obvious.

To Professor Hodell's Essay little exception can be taken, either as to substance or manner. It is the most original part of his book, and as good as any.

The notes are confined to adducing the correspondences between passages of the poem and those of the original on which they are based. They are adequately done, and will be useful to all who wish to study Browning's artistry in the poem with minute care.

The Carnegie Institution, which has sometimes

been criticized for bestowing a disproportionate share of its funds upon works in physical science, has a right to allege this exception with some complacency. The book will serve its purpose, will enhance the reputation of its editor, and will illustrate a munificence which, now that a beginning has been made, will more frequently, we may hope, be directed toward those enterprises which directly concern the spirit of man.

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LASSERRE, PIERRE: *Le Romantisme français; Essai sur la révolution dans les sentiments et dans les idées au XIX^e siècle*. Nouvelle édition, avec une préface de l'auteur. One vol. in 12°. Paris, 1908. (Mercure de France.)

The vagaries of the Romantic generation have been a target of criticism ever since Nisard; but it was left to sum up the negative point of view, organize it under a general principle, and round it out into a sort of new *Entartung*. We lacked a philosophical generalization of the movement; we lacked a criticism keen enough to show us the evil that the Romantic spirit has left in the life of to-day.

This is what M. Lasserre has done, and he has done it well. He has given us, not a history of a literary school, but, as the subtitle of his volume indicates, a philosophical study: he has dissected the Romantic subjectivity and studied it, psychopathologically, "dans ses réalités essentielles et génératrices." Romanticism is Rousseauism; "Rien dans le Romantisme qui ne soit du Rousseau. Rien dans Rousseau qui ne soit romantique." The title of the first part, *La ruine de l'individu*, indicates the critic's attitude toward the arch-apostle of Romanticism. "Ne s'exhale-t-il pas de toutes ces fantaisies une odeur de cadavre?"—is the conclusion he draws from a study of Rousseau's ideas.

M. Lasserre then traces the development of the Romantic subjectivity in the pre-Romantic generation, following, as one might follow the history of a plague, the successive steps of the disease; noting everywhere the action of the 'virus'—